

The Department of Music

presents
the

**UNIVERSITY
SYMPHONY
ORCHESTRA**

**Lonnie Klein, Conductor
Lynne Chenault, Piano**

**Tuesday, April 19, 1994
Neu Chapel
8:00 p.m.**

**UNIVERSITY
OF
EVANSVILLE**

PROGRAM

*Dance Music from *Harmony* Gregory Davis
(b. 1948)

Curtain Music: Maestoso
Waltz: Andante moderato
Hoedown: Quick and lively

Symphony No. 8 in B minor 'Unfinished' Franz Schubert
(1797-1828)

Allegro moderato
Andante con moto

INTERMISSION

Concerto No. 1 in E^b Major Franz Liszt
(1811-1886)

Allegro maestoso
Quasi adagio; Allegretto vivace; Allegro animato
Allegro marziale animato

Lynne Chenault, piano

Ushers courtesy of Phi Mu Alpha Sinfonia
and Sigma Alpha Iota

* Premiere Performance

NOTES

'HARMONY' is the working title of a musical-in-progress, begun as a collaboration between myself and R. Scott Lank of the UE Theatre Department some two years ago. Although many factors have delayed completion of the work, tonight's premiere of three additional segments of music--scored here for full orchestra especially for our UE Orchestra--marks another important step forward for the project. The 'Curtain Music', a very brief introductory statement, attempts to address the theatrical problem of moving from the 'tuning-up' of the pit orchestra to the actual beginning of the show--in this case, without pause, as the tuning pitch becomes the firstnote of the music. (Naturally, this tends to limit one's choice of key for the first number!) The 'Waltz' and the 'Hoedown' are, of course, actual dances of integral importance to the story. The 'Hoedown', in particular, is among the more upbeat and vigorous numbers in the show, and certainly does not pretend to great artistic profundity. It is rather, a convenient excuse for some fun in the 'fiddle' section, as well as for the dancers on-stage. Throughout the show, the music attempts to portray an 'American' flavor and spirit, and owes more than a little to Copland and his generation in terms of style and harmonic language.

So, what is 'HARMONY' about? As a first effort, we decided on a rather modest scope. We hoped to stay within the practical range of the college or community theater group, with production values and performance difficulties scaled accordingly. (Our second show will be the huge, Broadway blockbuster!) The setting is primarily the Dakota frontier around the turn of the century--so a pioneer, wide-open-spaces, Big-Sky sort of atmosphere seems obligatory. As drama, the play is about what all drama must necessarily be about: struggle against adversity, struggle against Nature, struggle against oneself. About Overcoming. About Life, and the choices that each of us

make in living it. About Time, and Death, and Eternity, and PC, and...

Or, maybe, it's all just about an evening's entertainment. I guess none of us will really know, for sure, unless this massive project actually gets finished one day. So, meanwhile, enjoy the music! It certainly has kept me going.

-Gregory Davis

Symphony No. 8 in B minor, "Unfinished"

One of the few honors to come to Schubert during his lifetime was an honorary membership to a musical society in Graz in 1822. As a token of his gratitude, Schubert wrote for, and despatched to, the society an eighth symphony in B minor. That musical society rehearsed the work but never performed it. Then the manuscript was thrown into discard on a shelf at the Graz home of Schubert's friend, Anselm Huttenbrenner. There it lay forgotten for many years. In 1860, thirty-two years after Schubert's death, Huttenbrenner apprised Johann Herbeck, conductor of the Gesellschaft der Musikfreunde in Vienna, of the existence of the symphony and of its outstanding merit, and urged him to perform it. It took Herbeck five years to investigate this matter further. Finally, on December 17, 1865, Herbeck directed the world première of the B minor Symphony in Vienna. At his performance the music was played exactly as Schubert had left it, with two complete movements and nine measures of a projected Scherzo.

The enigma of why Schubert never completed the B minor Symphony, the *Unfinished*, has never been solved. The nine measures of the Scherzo movement reveal that Schubert had planned more movements than two. The fact that a composer like Schubert, who always wrote with fluency and was never at a loss for ideas, should stop after nine measures of a third movement; that he should be ready and willing to send an uncompleted work as a gift to the Graz musical society-all this

offers rich material for speculation. It is the opinion of some that Schubert actually did complete two more movements and that they were lost; but this is extremely doubtful, since Huettenbrenner's manuscript did have the nine measures of the Scherzo followed by empty pages. Nor can we seriously believe that Schubert's inspiration had failed him. It had never done so before, and it was never to do so again. what is probably closest to the truth is that Schubert must have sensed that the two movements represented a complete work of art by itself-so perfect in concept and projection that any movements added to them would have been anticlimactic.

It does the B minor Symphony a disservice to call it "Unfinished." It is a completely realized masterwork. The Allegro opens with a brooding subject in basses and cellos; this is the germinal idea of the whole movement. The violins enter with a soft running passage, over which oboe and clarinet present a poignant melody. This subject soon grows in intensity as wind instruments join in. The mood now grown agitated. Suddenly, syncopated chords in violas and clarinets usher in and accompany one of the most beautiful thoughts in all symphonic literature-a song for the cellos, which gains in tenderness when it is repeated by the violins. The serenity of this rapturous page is shattered by brusque chords. Agitation returns, occasionally and intermittently relieved by a brief recall of the second theme. The drama is heightened in the development, while in the recapitulation lyricism is stressed. In the coda, the opening subject of the movement is carried to a effective climax.

The second movement is a sustained, uninterrupted rapture. A melody of otherworldly radiance is heard in violins over a descending piano accompaniment by the bass. A stronger thought intrudes with the trombones and woodwind, but this strength is soon dissipated by the return of the exquisite opening melody. Now we hear a second inspired melody, this time in clarinet over syncopated strings. For a while, the full orchestra

interjects a strong commentary, but even this does not break the spell. The magic continues on into the coda, where the first melody is heard for the last time, softly and poignantly and once again over a descending pizzicato accompaniment.

Concerto No. 1 in E^b Major

Liszt worked at his first piano concerto for a quarter of a century—from the preliminary sketches in 1830 (when, in fact, an instrument adequate to its demands was not available) through revisions in 1853 and 1856, when radical improvements in the piano had been made and the opportunity for virtuoso performance considerably extended. The work was given its premiere at Weimar on February 17, 1855, with Liszt as soloist and Hector Berlioz conducting. Two years later it was played in Vienna and the notorious critic Eduard Hanslick, who was fiercely opposed to Liszt's progressive ideas and to his espousal of Wagner, seized upon the rather minor point that a triangle was used rather conspicuously in the third movement; he heaped such contempt on the work that for years it was known as the "Triangle" Concerto and for 12 years no pianist dared play it in Vienna. In fact, Liszt was a century ahead of his time in giving the percussion battery a fair deal in his expressive scheme; "I do not deny that [the triangle] may give offense, especially if struck too strongly and not precisely. A preconceived disinclination and objection to percussion instruments prevails, which is somewhat justified by the frequent misuse of them...I think I shall yet win for them some effects that are little known."

In its structure, the E-flat concerto resembles the symphonic poem rather than the standard concerto. The four major sections correspond approximately to four symphonic movements. They merge freely, however, and lack the customary development. The concerto is masterfully designed for the display of pianistic virtuosity against an orchestral background—virtuosity of the kind that realizes there are distinct aesthetic values in sheer technical brilliance, in pure exuberance and joy in one's own powers.

LYNNE CHENAULT is a junior majoring in music performance at the University of Evansville. She is currently active in Concert Choir, where she serves as president, and Sigma Alpha Iota, a professional music fraternity for women where she serves as the vice-president of membership for this school year. Lynne has been the recipient of the Flo Fehn, Romaine Benedict, Mildred Brown Wahnsiedler, and Sigma Alpha Iota Alumnae Artists Scholarships, first place winner of the Indiana Music Teachers Association College B Piano Competition; she has also been awarded the Pi Kappa Lambda freshman honor certificate. In addition, she placed first in the UE Concerto Competition and was soloist with the orchestra her freshman year. One of six pianists from the state chosen to attend the 1990 Kentucky Governor's School for the Arts, Lynne was the pianist chosen to perform for the governor at the Kentucky Governor's Mansion this academic school year. She is a member of Student Foundation and recently was named to *Who's Who Among American Universities and Colleges*. Lynne is the daughter of Mr. and Mrs. Larry Chenault of Owensboro, Kentucky and a student of Professor Anne Fiedler.

UNIVERSITY ORCHESTRA PERSONNEL

VIOLIN I

Colleen Fitzgerald,
Concertmaster

Maria Mastropaolo
Sarah Thielman
Elizabeth Hoorelbek
Jeanine Rice
Robin Berry
William Willis

VIOLIN II

Jennifer Wright,
Principal

Malinda Colwell
Alison Griffith
Sabyn Rodenberg
Timothy Fiedler
Kara Sudheimer
Michelle Mulloy

VIOLA

Jeneen Hildwein,
Principal

Stephanie Walker
Carrie Naese
Christopher Gibson
Kate Frazier
Jennifer Williams
Margaret Whitaker
Celia Fox

CELLO

Rebecca Hoffman,
Co-Principal

Amber Hardin,
Co-Principal

Jessica McConahay
Brenda Elzinga
Carl Bergh
Thelma Savage
Allyson Eidson
Angela Burgdorf
Lisa Heaton
Shirley Clark
Cindy Willis

BASS

Timothy Mason,
Principal

FLUTE

Karen Blewett,
Principal

Lynn Darstein
Cara Lewis

OBOE

Heather Bottorff,
Principal

Karrie McClellan

CLARINET

Cheryl Palmer,
Principal

Kerrie Fassett
Libby Sermersheim

BASSOON

Gregory Pritchard,
Principal

Heidi Bramlett

HORN

Sarah Dierdorff,
Principal

Rindt Jones
Carrie Kaufman
Gerald Pollack

TRUMPET

Craig Otta, Principal
Lee Eck
Blake Bredemeier

TROMBONE

Aaron Harris,
Principal

Eric Taylor
Brent Erickson

TUBA

Christopher Smith,
Principal

TYMPANI

Suzanne Fassett

PERCUSSION

Thomas Wright

PIANO

Lynne Chenault